SWISS STYLE BOOK

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Book Sources:

www.swissgrid.posterhouse.org

Grid systems in graphic design by Josef Müller-Brockmann

Contents

Intro

In the vibrant landscape of graphic design, the Swiss Style stands out as a beacon of refinement, functionality, and timeless elegance. This book, Swiss Style Book, delves into the origins, principles, and enduring influence of this celebrated design movement, exploring its rich history and unveiling the secrets that have allowed it to captivate audiences for nearly a century. Born in the early 20th century amidst the intellectual ferment of Switzerland, the Swiss Style emerged as a groundbreaking design movement that sought to create order from chaos, and beauty from simplicity. At its core, it was a response to the rapid modernization of the era, an attempt to devise a visual language that could communicate effectively and efficiently in an increasingly complex world. Swiss Style Book invites readers on a journey through the key elements that define this iconic design movement. From the meticulous grid system that underpins its compositions, to the minimalist typography that speaks volumes without shouting, the Swiss Style is revealed as a paragon of harmony and

precision. Along the way, we will examine the contributions of visionary designers such as Max Bill, Josef Müller-Brockmann, and Armin Hofmann, whose work not only defined the Swiss Style but also left an indelible mark on the world of graphic design. In addition to tracing the historical trajectory of the Swiss Style, this book showcases its versatility and adaptability, demonstrating how contemporary designers continue to draw inspiration from its principles. We will explore its application across various mediums, from print and digital design to print design, revealing the enduring appeal and global influence of this quintessentially Swiss phenomenon. Swiss Style Book is both a tribute and a guide, aimed at seasoned designers and novices alike. By shedding light on the core tenets of the Swiss Style, we hope to inspire a new generation of designers to embrace its timeless principles and carry its legacy into the future. Join us as we embark on this journey through the elegant, understated world of Swiss Style design, and discover the beauty that lies in the harmony of form and function, clarity and simplicity, and the enduring power of great design.

The Begining

Before the development of the grid, Switzerland had already embraced a cohesive aesthetic that set it apart from the rest of Europe. Around 1914, poster sizes within the country were standardized (known as the Weltformat or World Format poster) and rules were introduced establishing where posters could be officially displayed in public. Designers excelled at the classic illustrational poster, promoting tourism through sun-dappled landscapes and products through handsome renderings of goods.

Before The Grid

TURNFEST IN BASEL, 1912, EDUARD RENGGLI (1863–1921),
POSTER HOUSE PERMANENT COLLECTION

TEXT WAS TYPICALLY EXPRESSIVE AND ARTISTICALLY INTEGRATED INTO THE COMPOSITIONS
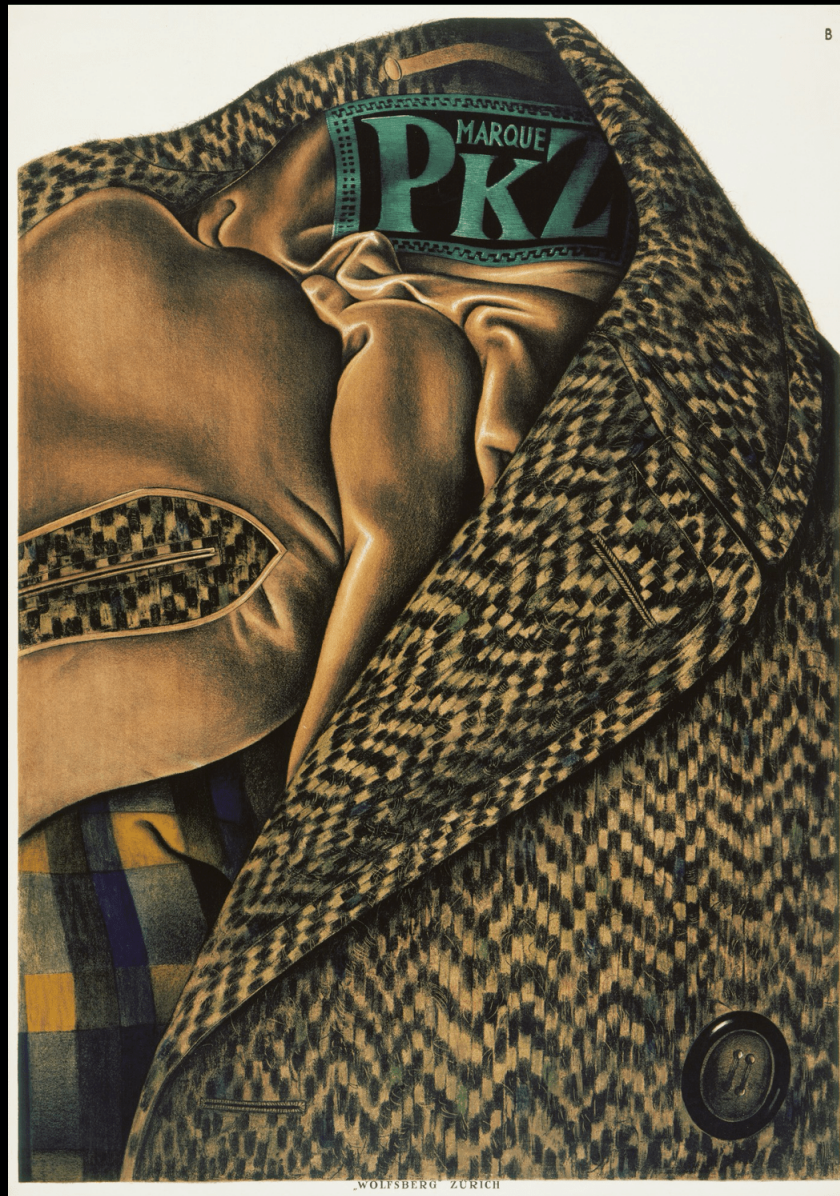
PKZ, 1923, OTTO BAUMBERGER (1889–1961), POSTER HOUSE PERMANENT COLLECTION

Baumberger is one of Switzerland's most important and prolific graphic designers, creating over 200 posters during his career. This poster is a marvelous example of the Sachplakat (Object Poster) style in which a product is presented in a simple close up with little additional visual material. The assumption is that the product can sell itself. Baumberger ingeniously uses the tag on the coat to indicate the brand, leaving no need for additional promotional text.

Most posters would also have to be redesigned in one or more of the country's four languages (German, French, Italian, and Romansh) to meet governmental rules on advertising—an artistic challenge as many translated words or phrases took up different quantities of space on a page. By the late 1950s, however, this illustrational style had run its course. Idyllic imagery seemed dishonest in the postwar years, and companies within a newly unified Europe sought to access a growing international market as efficiently and cohesively as possible.

PKZ, 1924, A. ERNST KRETSCHMANN (1897–1941), POSTER HOUSE PERMANENT COLLECTION

Primarily a military painter, this is Kretschmann's only known poster. Founded in 1881, PKZ was Switzerland's first men's department store and produced some of the best posters within the country. This design is no exception, combining a touch of Art Deco with classic illustrational techniques.
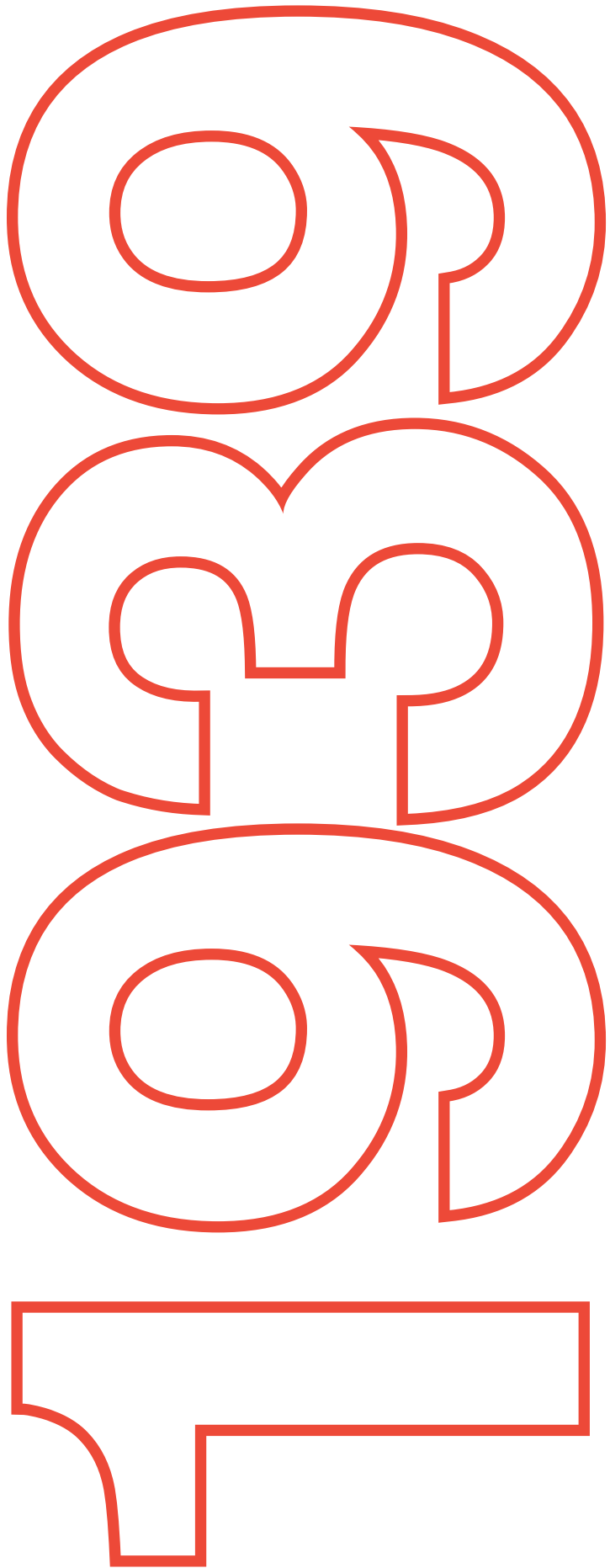
What is Swiss Style?

SWISS STYLE IS KNOWN BY MANY DIFFERENT NAMES, OFTEN USED INTERCHANGEABLY. SOME OTHER TERMS YOU MAY SEE WHICH REFER TO THE SAME STYLE ARE:

01
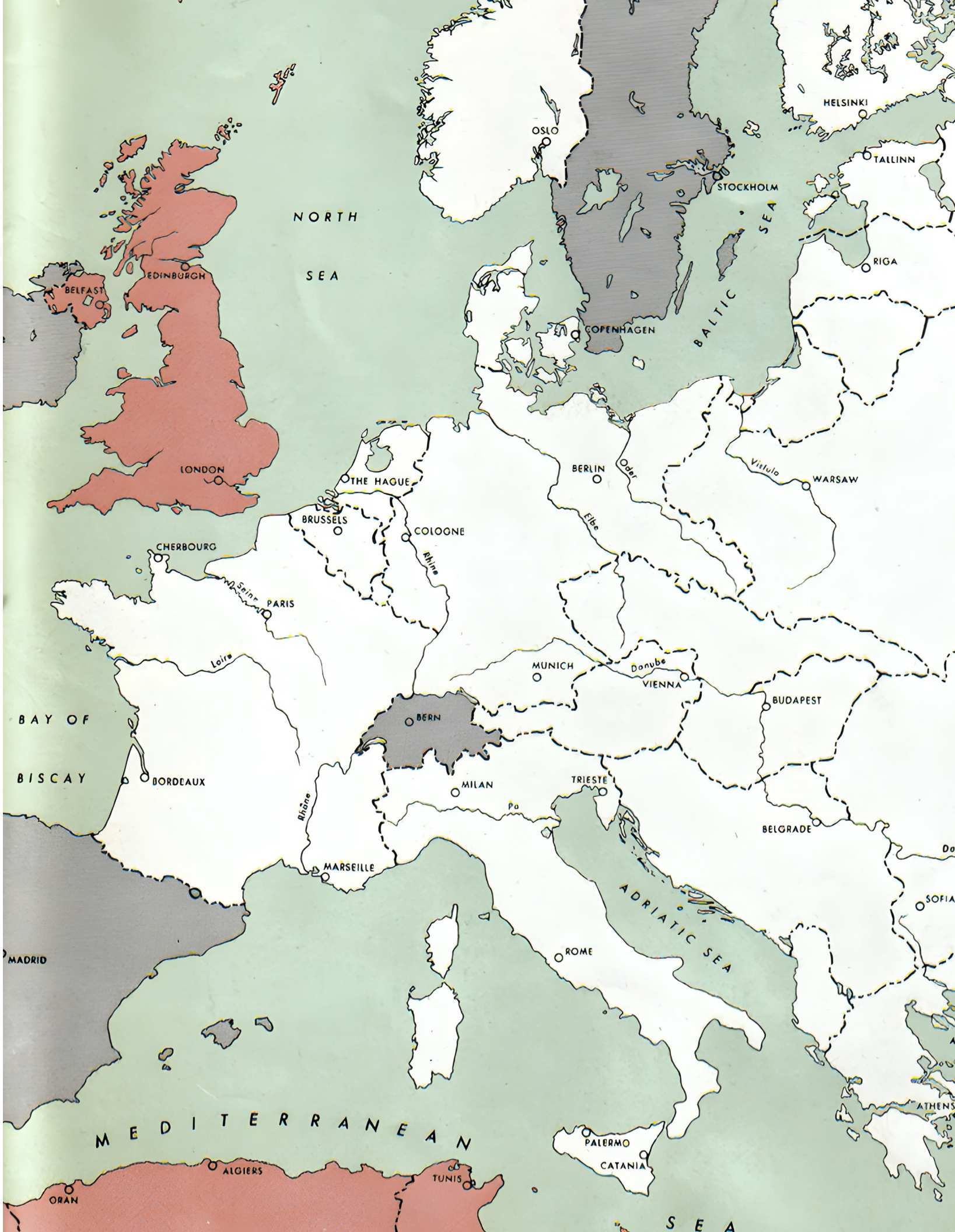INTERNATIONAL TYPOGRAPHIC STYLE

02
ANONYMOUS STYLE

03
SWISS INTERNATIONAL STYLE

1939

11

As a neutral territory, Switzerland was one of the few European countries to emerge relatively unscathed from World War II. Unlike its neighboring countries, its infrastructure had not been destroyed, its citizens had not been witness to mass bloodshed, and its economy had been steadily recovering since the crash in 1929. Foreign artists and innovators saw the country as a haven, taking up teaching positions in Zürich and Basel where their forward-thinking ideas were nurtured. While the rest of the world recovered, Switzerland had the luxury of focusing on cultural growth.

The government and professional organizations started sponsoring design competitions like The Best Swiss Poster, touring the winning designs both at home and abroad. Museums hosted exhibitions about new Swiss design, inviting the artists to lecture and create catalogs and posters for the shows.
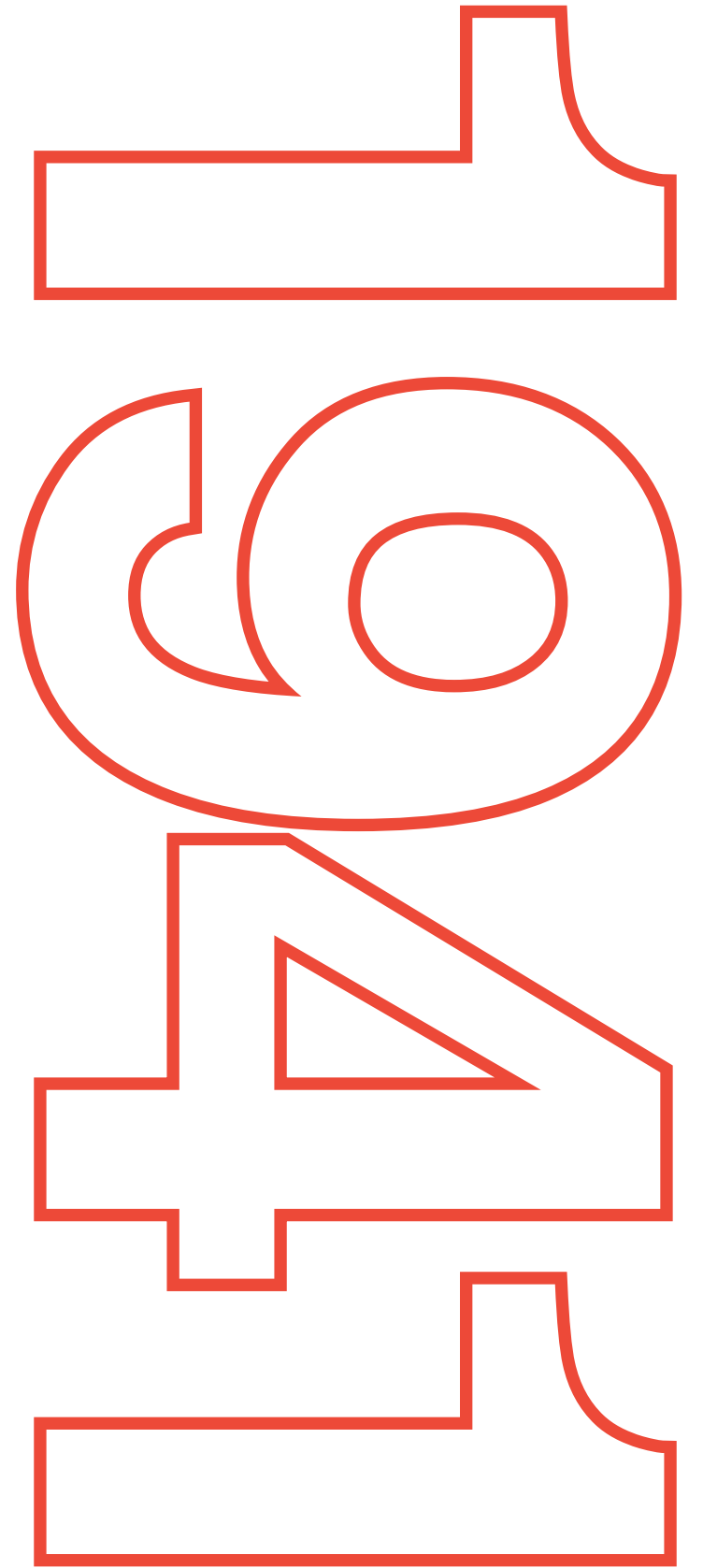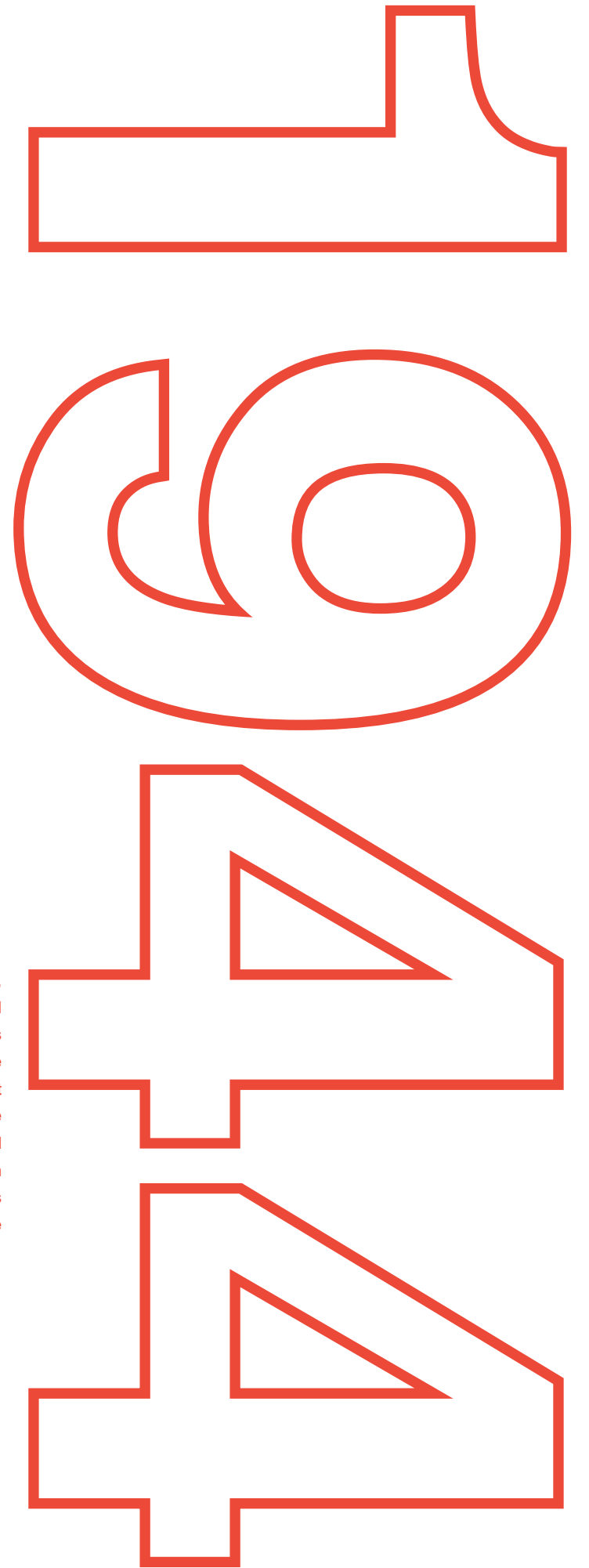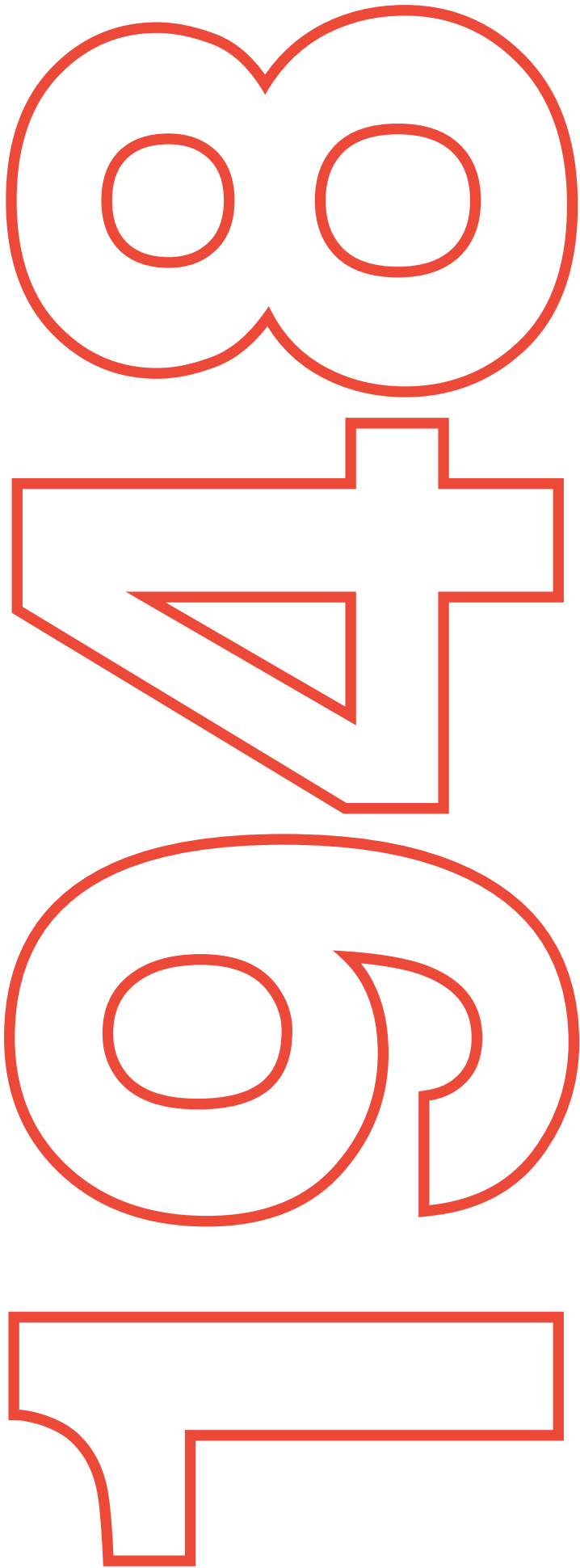
Fiera Svizzera Basilea, 1941, Peter Birkhauser (1911–76), winner of The Swiss Poster Award.

1941

16

Design publications like Graphis (1944) also flourished, introducing Swiss graphics to the world through trilingual volumes in English, German, and French. Most of the winners of these competitions, as well as the people creating the exhibition posters and new publications, were professors at the two biggest design schools in Switzerland the Allgemeine Gewerbeschule (later the Schule für Gestaltung) in Basel and the Kunstgewerbeschule in Zürich where grid-based design was being developed and taught. These numerous outlets allowed this particularly Swiss style to spread and saturate the international design community with unprecedented speed.

1948

Companies rebranded, trading in complex logos for crisp forms and cleaner typography as initiated by "Swiss" design.

By the late 1940s, homegrown companies around the world with an eye for the increasingly international market wanted recognizable brand identities that set them apart from the competition. This crisp, easy to understand means of communication was at once particularly "Swiss" and adaptable to any country. And so these brands turned to the professors in Zürich and Basel to define a new advertising age.

Pepsi-Cola

1906   1940

American Airlines

1934   1945

IBM

1924   1946

Volkswagon

1939   1948

THE FATHERS

SWISS DESIGN, ALSO KNOWN AS THE INTERNATIONAL TYPOGRAPHIC STYLE, IS A GRAPHIC DESIGN STYLE THAT EMERGED IN SWITZERLAND IN THE 1950S AND 1960S. IT IS CHARACTERIZED BY A MINIMALIST AND FUNCTIONAL APPROACH, EMPHASIZING CLARITY AND SIMPLICITY IN DESIGN. SEVERAL DESIGNERS PLAYED KEY ROLES IN THE DEVELOPMENT OF SWISS DESIGN, INCLUDING MAX BILL, JOSEF MÜLLER-BROCKMANN, ARMIN HOFMANN, AND EMIL RUDER, AMONG OTHERS. THEIR WORK AND IDEAS HAD A SIGNIFICANT IMPACT ON THE FIELD OF GRAPHIC DESIGN, INFLUENCING DESIGNERS ALL OVER THE WORLD AND SHAPING THE WAY WE APPROACH DESIGN TODAY.
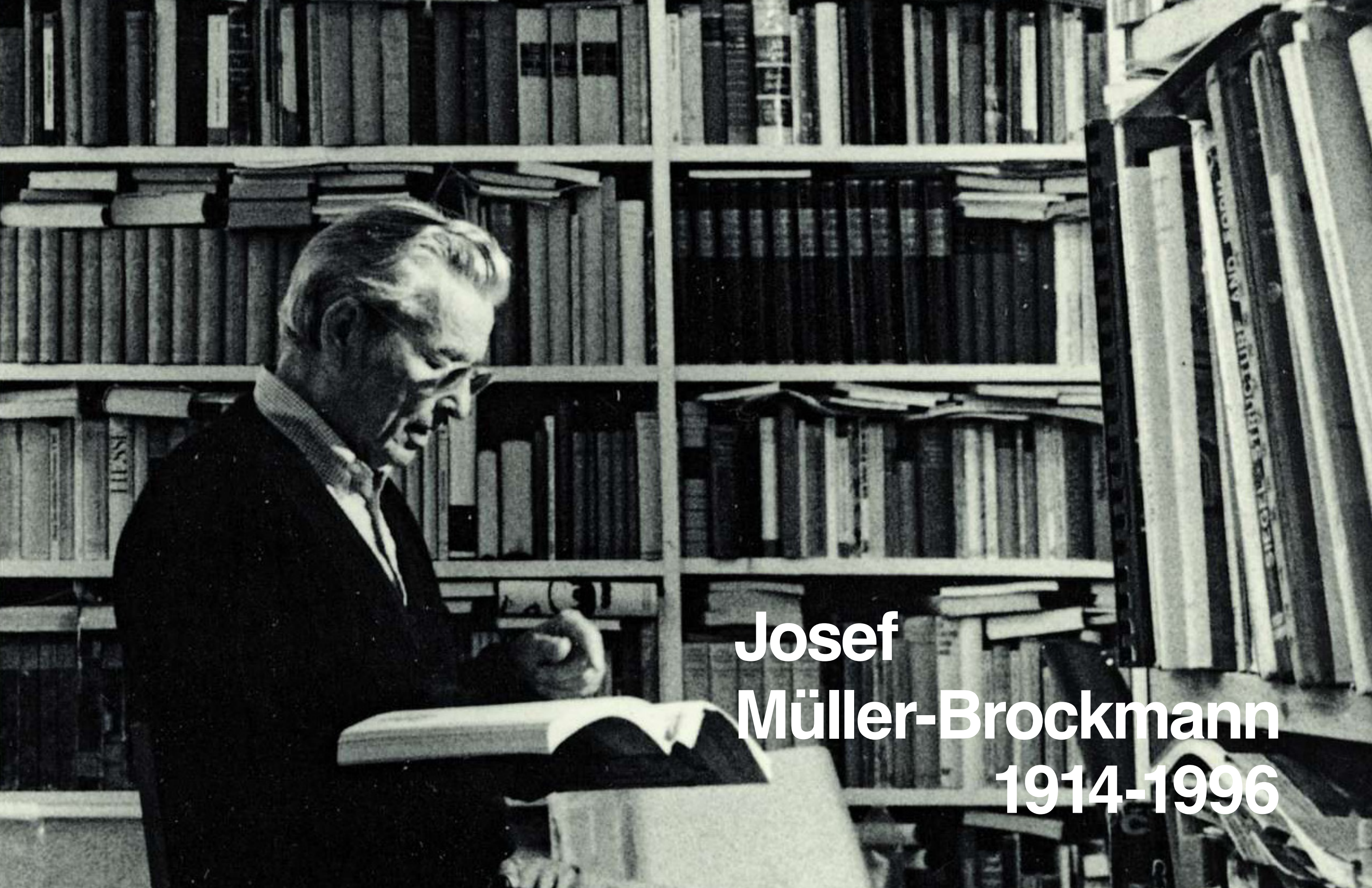
Josef
Müller-Brockmann
1914-1996

"the proportions of the formal elements and their intermediate spaces are almost always related to certain numerical progressions logically followed out"
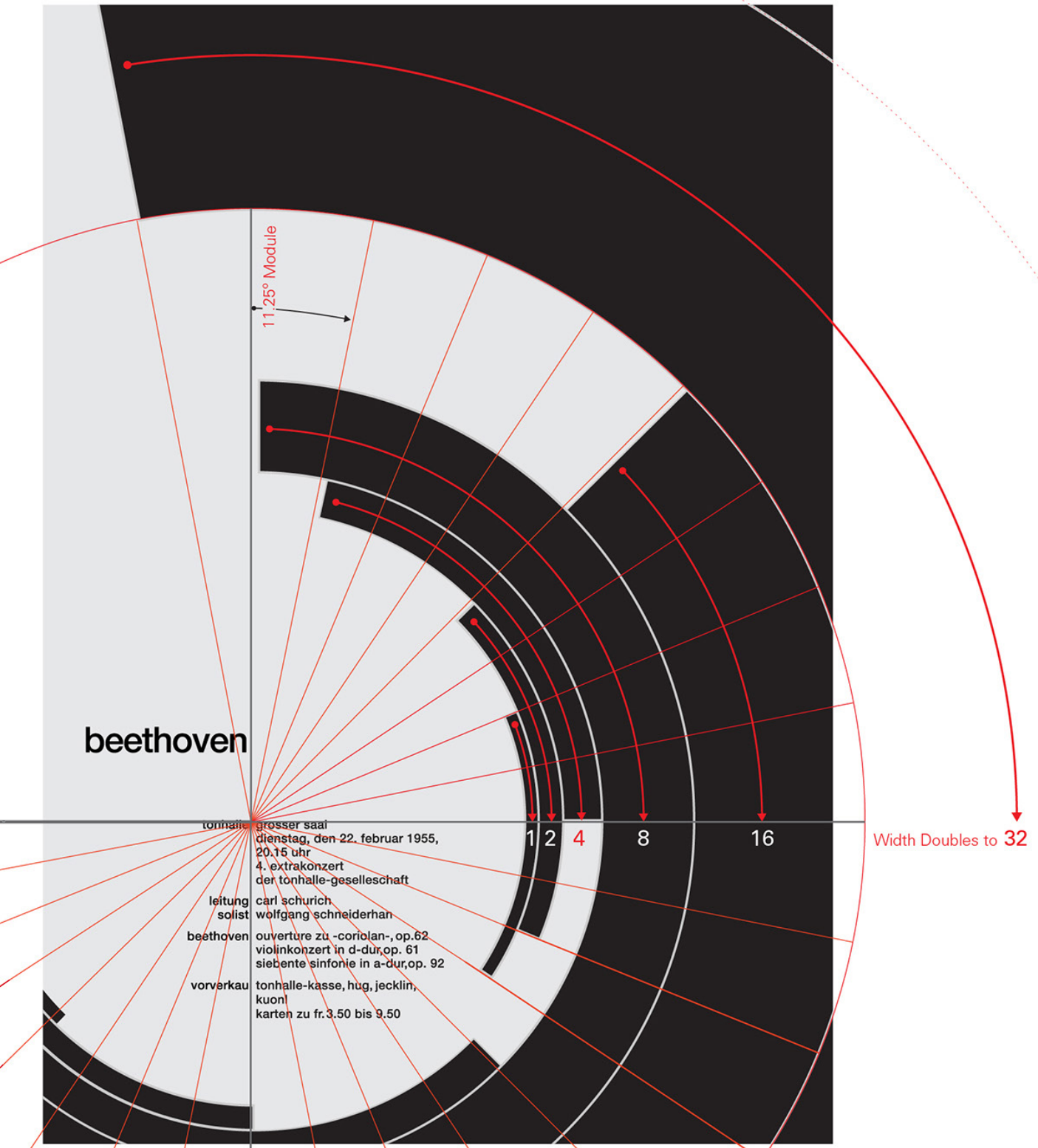
JOSEF MÜLLER-BROCKMANN

Josef Müller Brockmann was born in Rapperswil, Switzerland in 1914 and studied architecture, design and history of art at the University of Zurich and at the city's Kunstgewerbeschule. He began his career as an apprentice to the designer and advertising consultant Walter Diggelman before, in 1936, establishing his own Zurich studio specialising in graphics, exhibition design and photography.
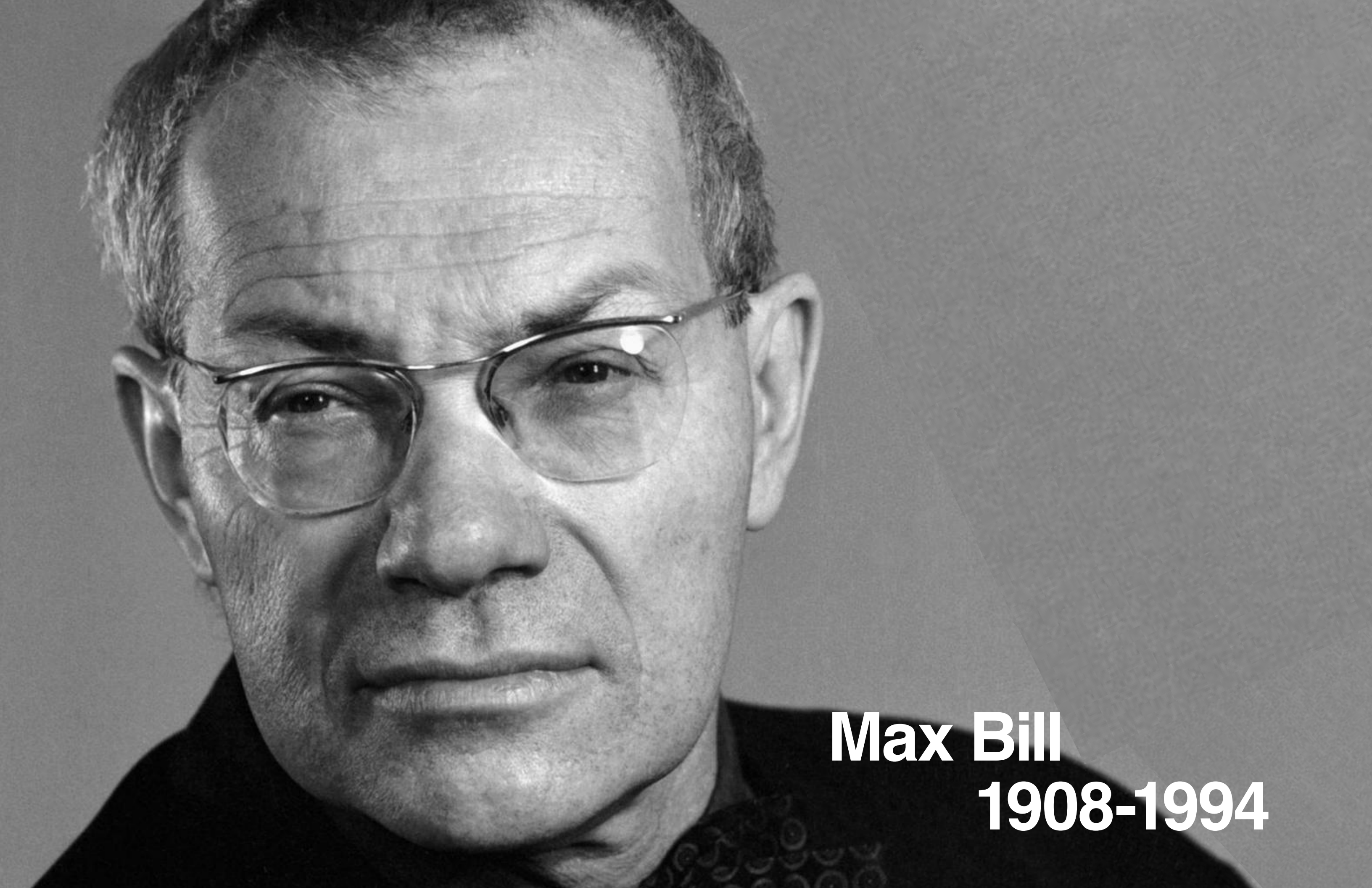
In the 1950s and 60s, Müller-Brockmann's work became closely associated with the Swiss style, which he helped to define through his designs and his influential writings and teachings. He emphasized the importance of clarity, simplicity, and objectivity in graphic design, and his work often featured grid-based layouts, sans-serif typefaces, and bold use of color.

Müller-Brockmann's designs have had a significant impact on modern graphic design, and his legacy continues to be celebrated and studied today. He was a prolific author and lecturer, and his books, including "Grid Systems in Graphic Design" and "The Graphic Artist and His Design Problems," remain influential texts for graphic designers around the world.

JOSEF MÜLLER-BLOCKMANN'S BEETHOVEN POSTER

THE MOVEMENT OF THE ARCS AROUND THE CENTER OF THE CIRCLE IS BASED ON A MODULE OF 11.25°. THIS MODULE DEFINES THE LENGTH OF THE ARCS AS 5 SEGMENTS, 6 SEGMENTS, 7 SEGMENTS, ETC.. THE WIDTH OF THE ARCS IS BASED ON A DOUBLING PRINCIPLE AS 1, 2,4, 8, 16.

11.25° Module

Width Doubles to 32

1 2 4 8 16

beethoven

tonhalle grosser saal
dienstag, den 22. februar 1955,
20.15 uhr
4. extrakonzert
der tonhalle-gesellschaft

leitung carl schurich
solist wolfgang schneiderhan

beethoven ouverture zu -coriolan-, op.62
violinkonzert in d-dur,op. 61
siebente sinfonie in a-dur,op. 92

vorverkau tonhalle-kasse, hug, jecklin,
kuonl
karten zu fr. 3.50 bis 9.50

Max Bill
1908-1994

"I am of the opinion that it is possible to develop an art largely on the basis of mathematical thinking."

MAX BILL

Max Bill was born in Winterthur, Switzerland. An architect, painter, typographer, industrial designer, engineer, sculptor, educator, and graphic designer, Bill was initially a student at the Kunstgewerbeschule and apprenticed as a silversmith before beginning his studies in 1927 at the Bauhaus in Dessau, Germany, with teachers such as Wassily Kandinsky, Paul Klee, and Oskar Schlemmer. Bill permanently settled in Zurich, Switzerland, in 1929, and in 1937 became involved with a group of Swiss artists and designers named the Allianz. The Allianz group advocated the concrete theories of art and design and included Max Huber, Leo Leuppi, and Richard Paul Lohse. In 1950, Max Bill and Otl Aicher founded the Ulm School of Design (Hochschule fur Gestaltung-HfG Ulm) in Ulm, Germany, a design school initially created in the tradition of the Bauhaus and that is notable for its inclusion of semiotics, the philosophical theory of signs and symbols, as a field of study. Bill was of the view that "It is possible to develop an art largely on the basis of mathematical thinking." Over, the 1967-71 period, Bill taught at the Staatliche Hochschule fur Bildende Kunste in Hamburg where he was the chair of environmental design. As a graphic designer, he enthusiastically embraced the tenets and philosophical views of this modernist movement. The majority of his graphic work is based solely on cohesive visual principles of organization and composed of purist forms modular grids, san serif typography, asymmetric compositions, linear spatial divisions, mathematical progressions, and dynamic figure ground relationships.

Armin Hofmann
1920-2020

PAGE 09 I ARCHIVE

Armin Hofmann is a renowned Swiss graphic designer, educator, and artist, born on June 29, 1920, in Winterthur, Switzerland. He is widely considered one of the most influential graphic designers of the 20th century, particularly in the field of Swiss Style or International Typographic Style. Hofmann studied at the School of Arts and Crafts in Zurich, where he later became a professor and served as the head of the graphic design department. During his teaching career, which spanned over three decades, Hofmann influenced and inspired a generation of designers, including notable figures such as Wolfgang Weingart and April Greiman. Hofmann's design work is characterized by its simplicity, clarity, and attention to detail. He believed that design should serve a functional purpose and that the form should follow the content. His most notable works include corporate identities for clie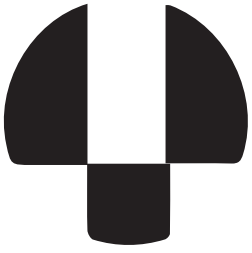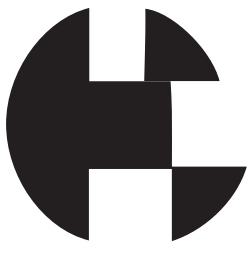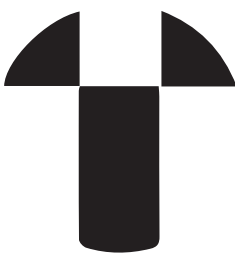nts such as Arminius, Schering, and the Swiss Automobile Club, as well as posters for cultural events such as the Basel Stadt Theater and the Gewerbemuseum Basel. Hofmann's contributions to the field of graphic design have been recognized with numerous awards and honors, including the prestigious AGI (Alliance Graphique Internationale) Medal and the Swiss Grand Prix Design Lifetime Achievement Award. Today, his work continues to inspire and influence designers around the world.

A TYPE SERIES MADE FROM THE GRID PATTERN FEATURED IN ARMIN HOFMANN'S POSTER TITLED-'THE DOT' IN 1965.

DOT TYPE

Armin
Hofmann
Farbe
30 August bis 28 September, 2012
Texte zur Ausstellung
Galerie Susanna Kulli, Zürich
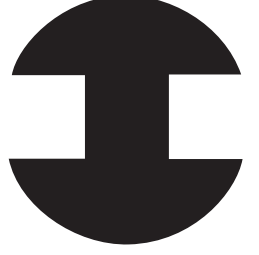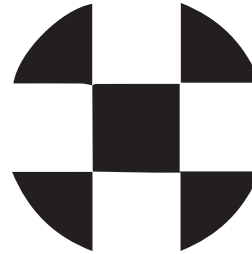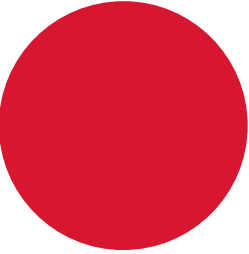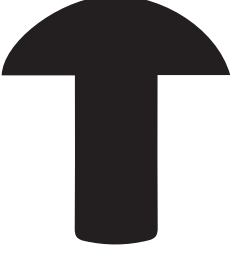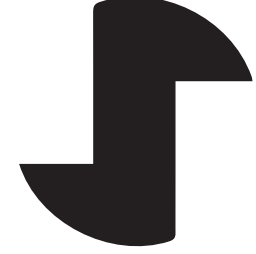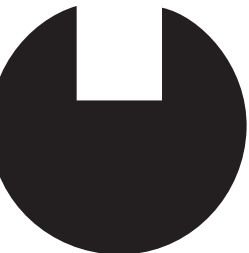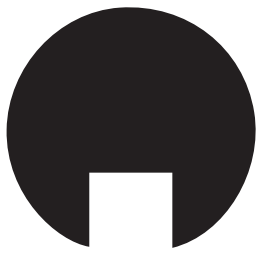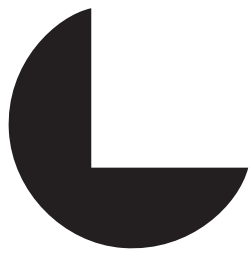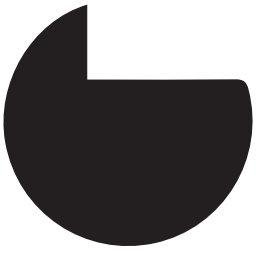
"It would be wrong to conceive of the designer as anything but the service of giving messages, events, ideas and values of every kind a visible form"

ARMIN HOFMANN

The Swiss Grid

INTRO

Since its emergence in the 1950s, no other graphic design legacy has had a greater impact than the Swiss grid. Whether adhering to it, playing with it, or decrying it, it is the staple of mid-century Modernism whose influence has never waned.
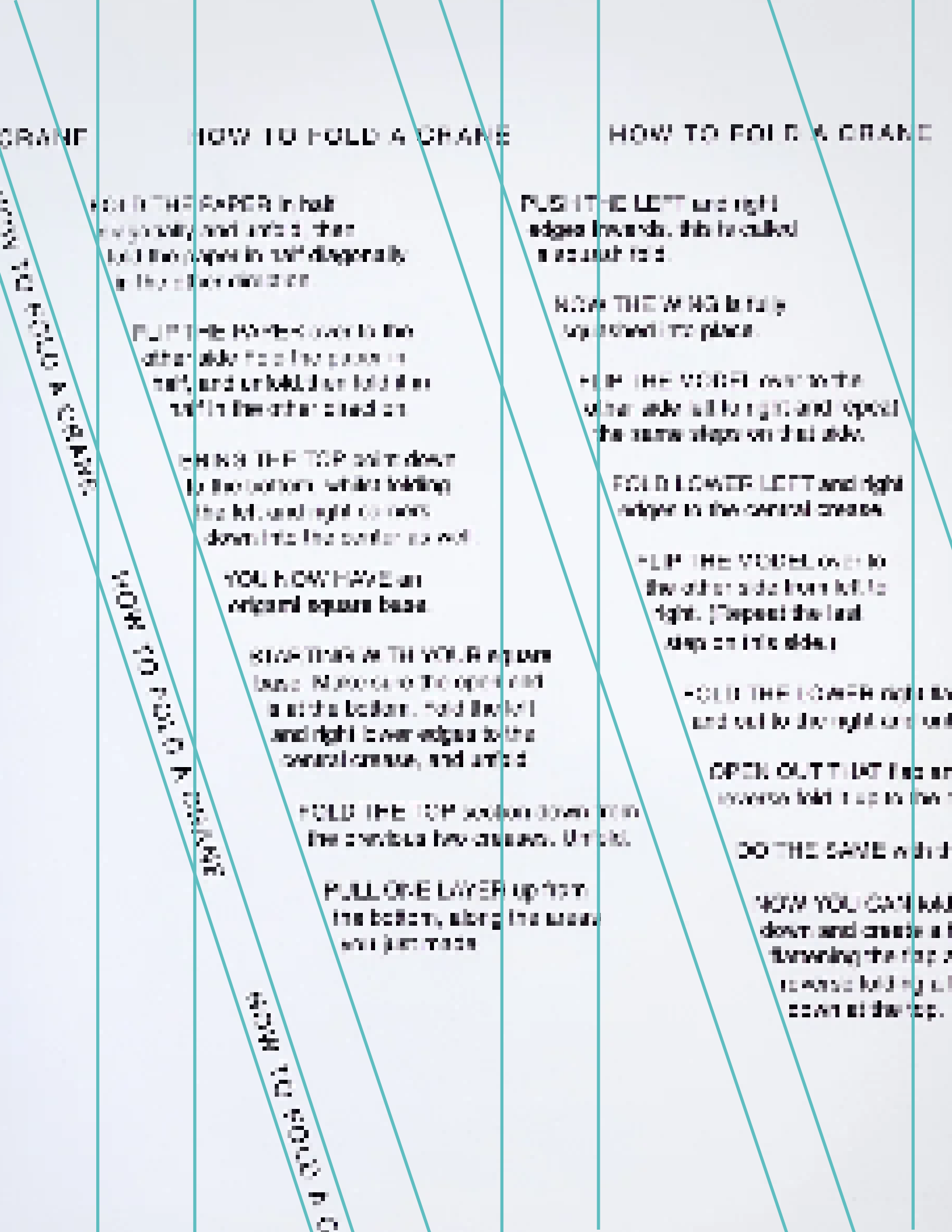
What is the purpose of the grid?

Since its emergence in the 1950s, no other graphic design legacy has had a greater impact than the Swiss grid. Whether adhering to it, playing with it, or decrying it, it is the staple of mid-century Modernism whose influence has never waned. The 1950s was by no means the first time grid structures appeared in design, but it marked the birth of a particular set of rules put in place by its practitioners, and the era remains a cultural touch point across the world. The Swiss grid avoided referencing historic stylistic trends traditionally associated with any single country, thus appearing universal, anonymous, and modern. As such, it spread to all aspects of visual messaging, from book layouts to subway signs, posters to instruction manuals. Additionally, in a fractured postwar era, the trilingual publications produced in Switzerland spread around the world, coming to define Modern design and reinforcing grid-based layouts.Key designers published their own textbooks and took up teaching positions in Europe, the United States, India, Latin America, Japan, and beyond, ensuring that the next generation of graphic designers was familiar with the flexible grid.

FOLD THE PAPER in half diagonally, and unfold, then fold the paper in half diagonally in the other direction.

FLIP THE PAPER over to the other side. Fold the paper in half, and unfold, then fold in half in the other direction.

BRING THE TOP point down to the bottom, whilst folding the left and right corners down into the center as well.

YOU NOW HAVE an **origami square base.**

START THIS WITH YOUR square base. Make sure the open end is at the bottom. Fold the left and right lower edges to the central crease, and unfold.

FOLD THE TOP section down from the previous two creases. Unfold.

PULL ONE LAYER up from the bottom, along the crease you just made.

PUSH THE LEFT and right edges inwards, this is called a squash fold.

NOW THE WING is fully squashed into place.

FLIP THE MODEL over to the other side all the way and repeat the same steps on that side.

FOLD LOWER LEFT and right edges to the central crease.

FLIP THE MODEL over to the other side from left to right. (Repeat the last step on this side.)

FOLD THE LOWER right layer and out to the right and out.

OPEN OUT THAT flap and reverse fold it up to the

DO THE SAME with

NOW YOU CAN MA down and create a flavoring the top a reverse folding t down at the top.

- We can use diagonal columns in place of vertical columns

- We can use uppercase to create a sense of hierarchy.

- We can add spaces between items that follow a sequence instead of numbers or bullets.

- We can repeat one element as long as it supports the purpose and conceptually keeps our eyes and mind focused on the subject.
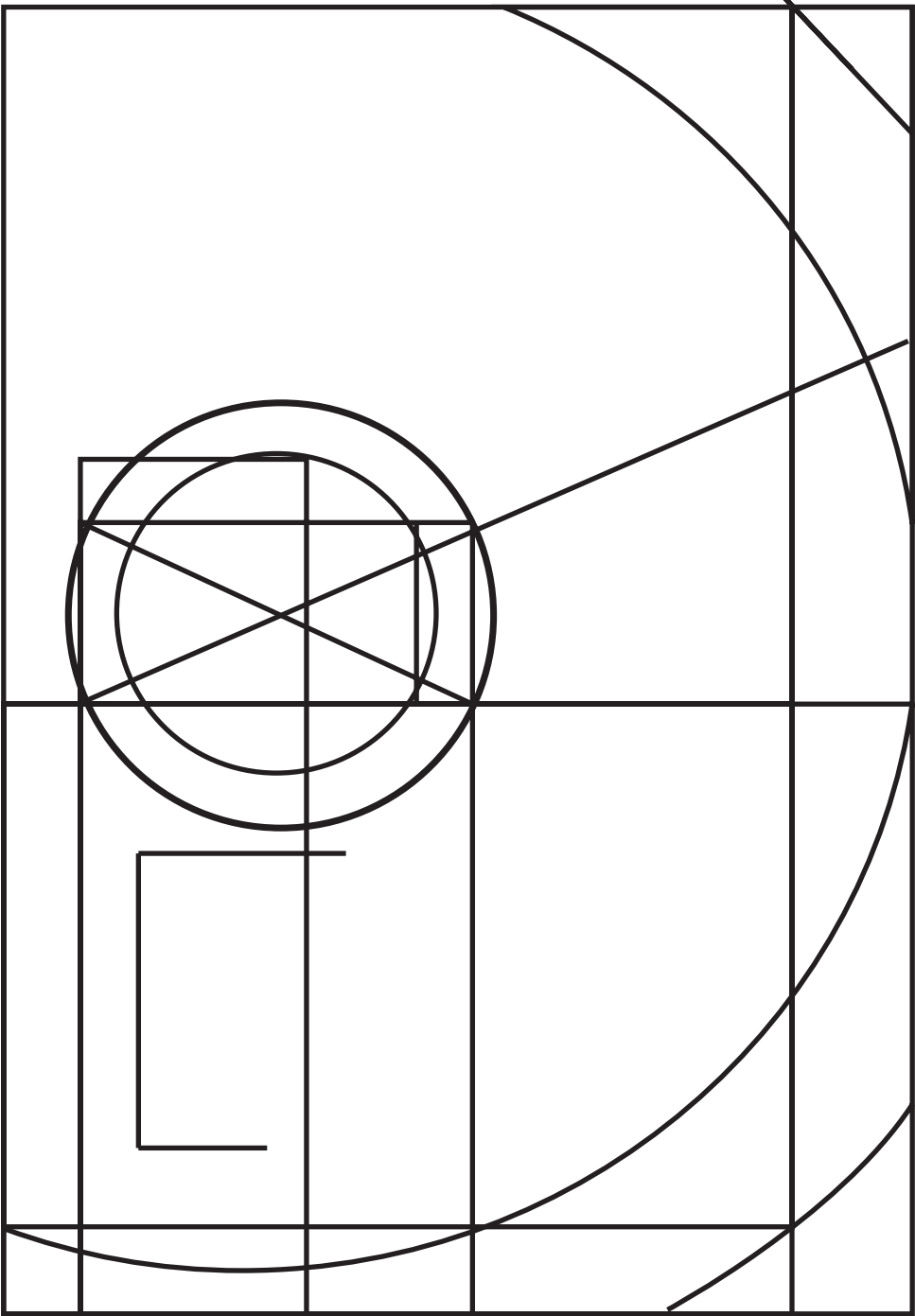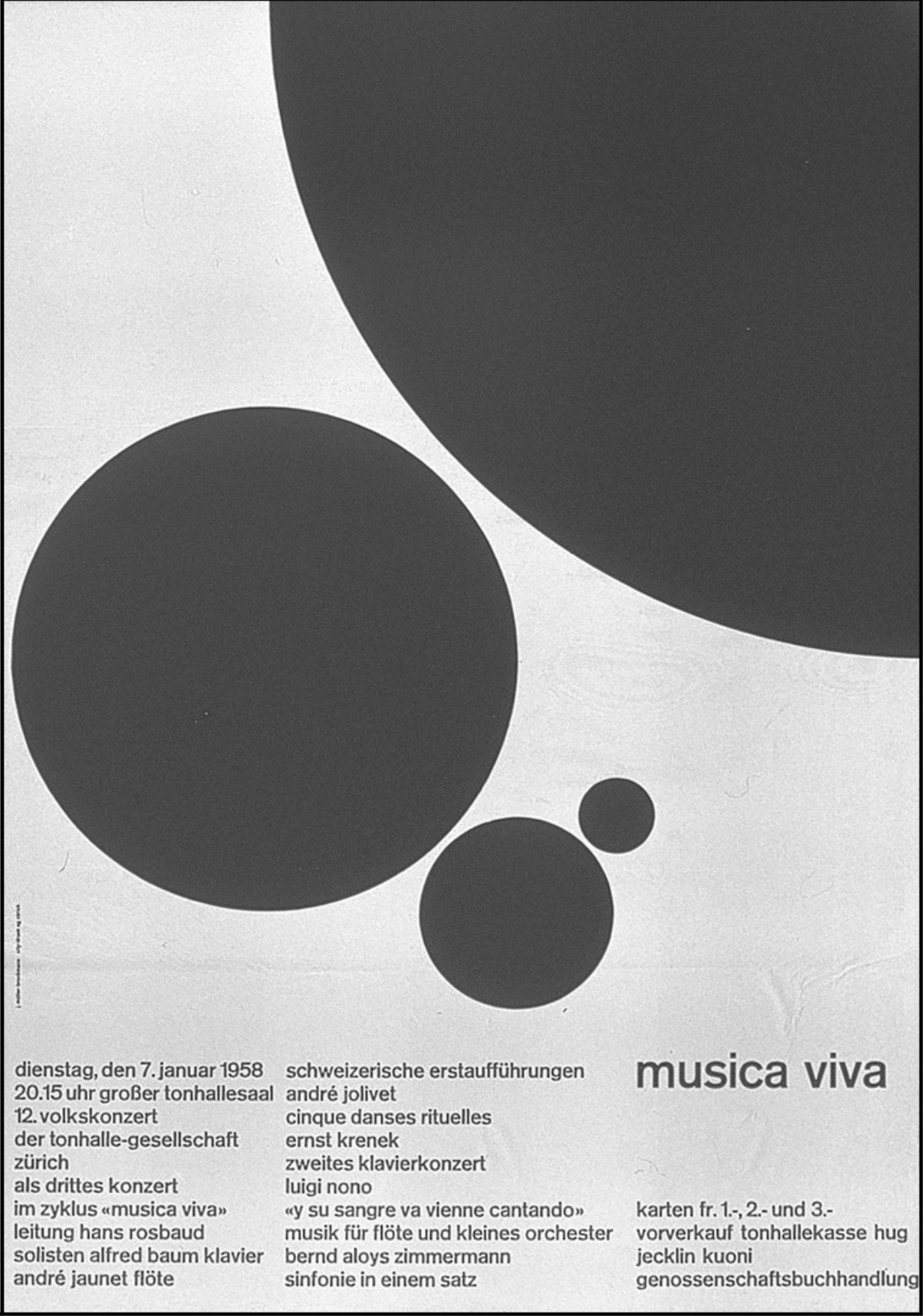
46

47

Multinational corporations also saw grid-based design as an efficient problem-solving device for the new global market, and it was quickly accepted as a "neutral," universally appealing aesthetic that was ideal for conveying information clearly.

49

50

Helmhaus   Zürich

**Aus der Sammlung
des Kunsthauses Zürich**

Neuere Schweizer Kunst
18. Aug.—13. Sept. 1953

täglich geöffnet 10—12 und 14—18 Uhr
Samstag und Sonntag bis 17 Uhr, Mittwoch auch 20—22 Uhr
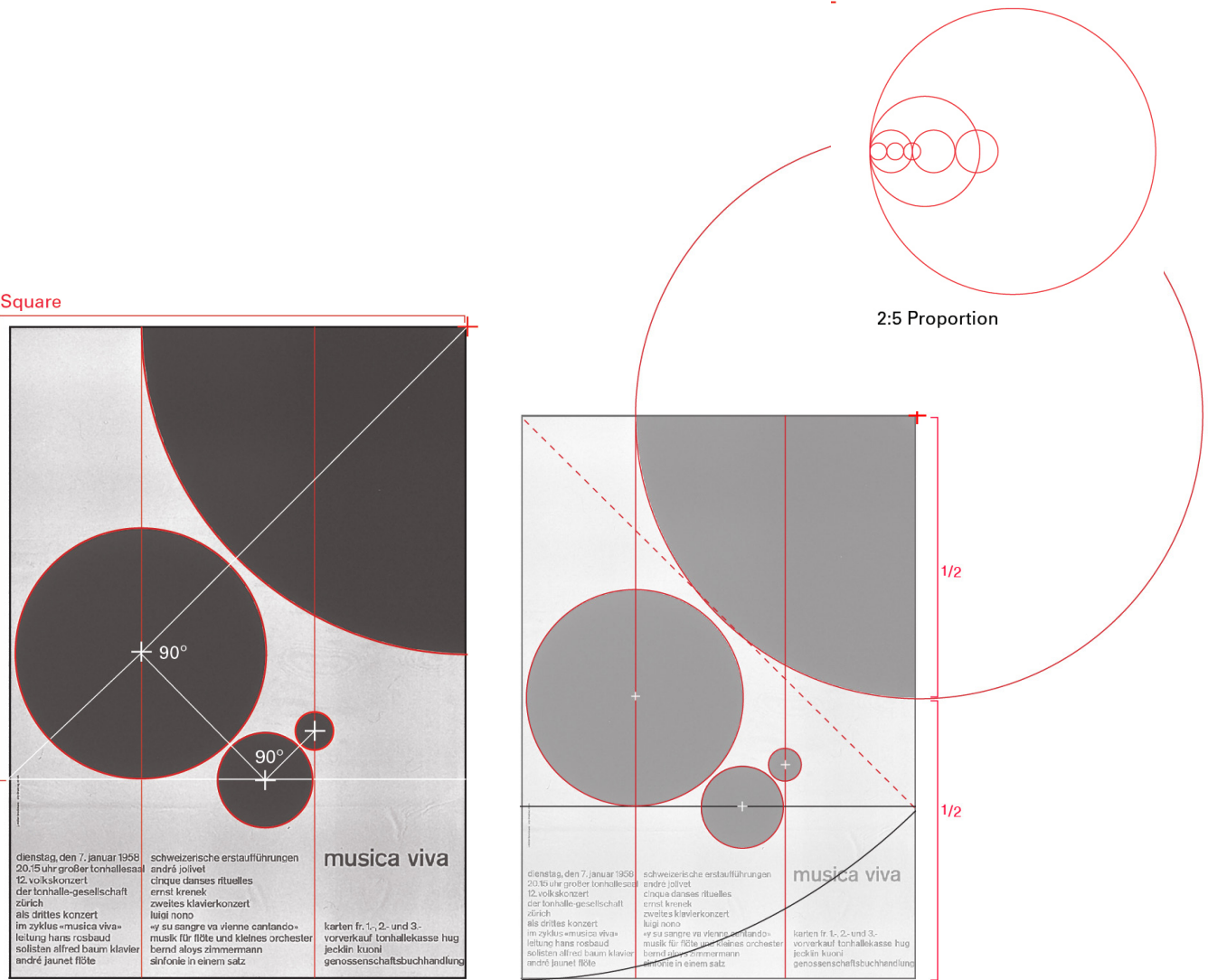Montag geschlossen

musica viva

dienstag, den 7. januar 1958
20.15 uhr großer tonhallesaal
12. volkskonzert
der tonhalle-gesellschaft
zürich
als drittes konzert
im zyklus «musica viva»
leitung hans rosbaud
solisten alfred baum klavier
andré jaunet flöte

schweizerische erstaufführungen
andré jolivet
cinque danses rituelles
ernst krenek
zweites klavierkonzert
luigi nono
«y su sangre va vienne cantando»
musik für flöte und kleines orchester
bernd aloys zimmermann
sinfonie in einem satz

karten fr. 1.-, 2.- und 3.-
vorverkauf tonhallekasse hug
jecklin kuoni
genossenschaftsbuchhandlung

51

52

Production drawing

Square

90°

90°

2:5 Proportion

1/2

1/2

What If We Altered The Grid?

OLIVETTI, 1961 ERNST HIESTAND (B. 1935)
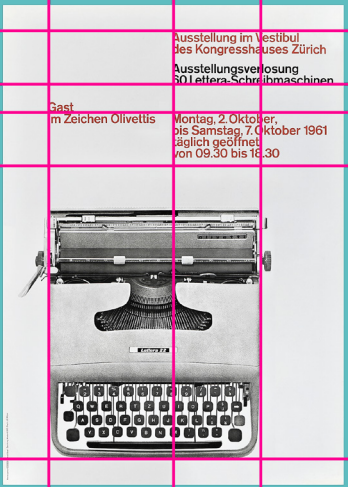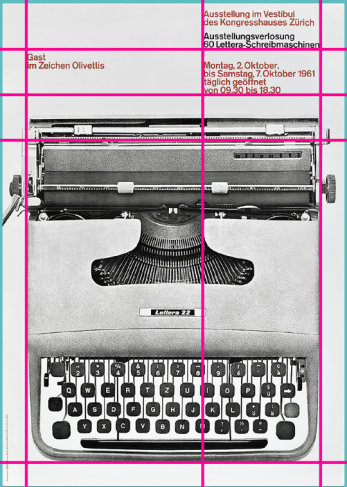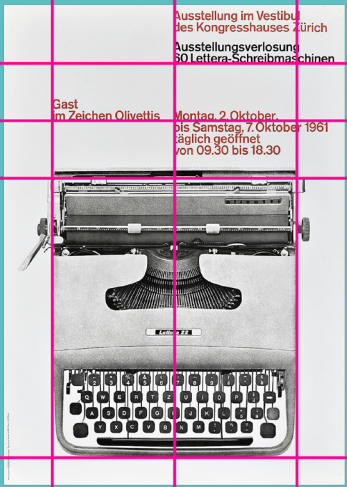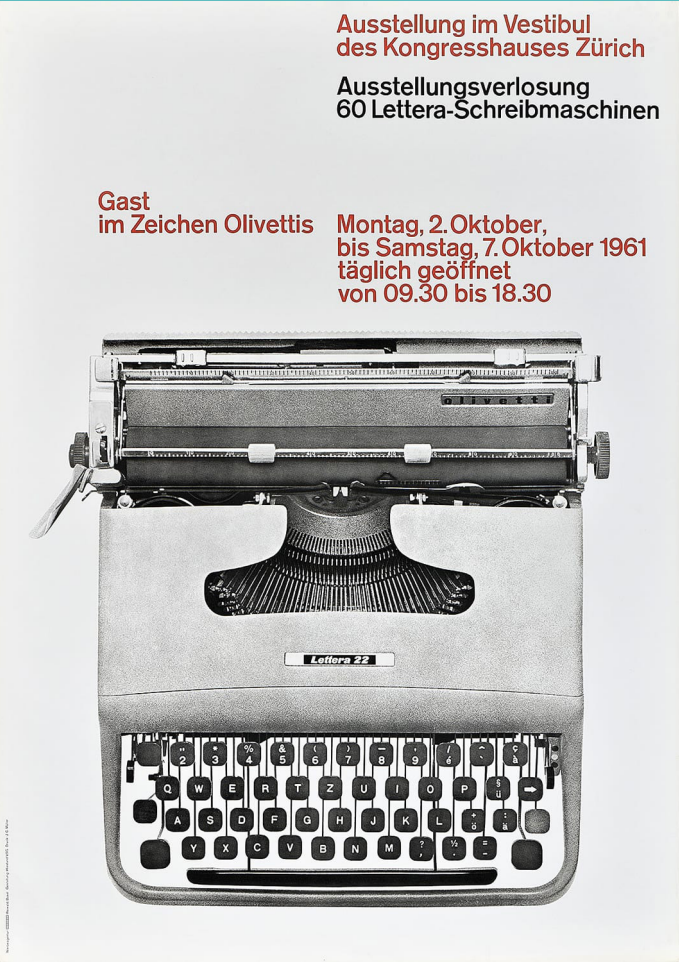
HIERARCHY OF DATA

Swiss design sorts the information so that the viewer perceives the most important information first. This is accomplished by enlarging the font because the human brain is unconsciously reading it from largest to smallest. The viewer moves from information to information, and your concentration is automatically increasing due to the decreasing font size. So if you work in advertising and want people to squint while checking out your design, this might come in handy.

AND YOU'LL READ THIS LAST

YOU'LL SEE THIS FIRST

AND YOU'LL READ THIS NEXT

THIS IS THE THIRD
SECTION YOU'LL READ

Typography

INTRO

Typeface is the core element of visual communication. It is the most direct and easiest route for the message to be delivered. In the Swiss Style principle, it would be an abomination for a designer to put into jeopardy the quality of the typeface for the design Typefaces should be presented in the most simple, expressive, and universally understood manner. For Swiss Style artists, the usage of letters in the simplest way possible is the best way to do it.

CHAPTER 03

Helvetica

Helvteica

Helvtieca
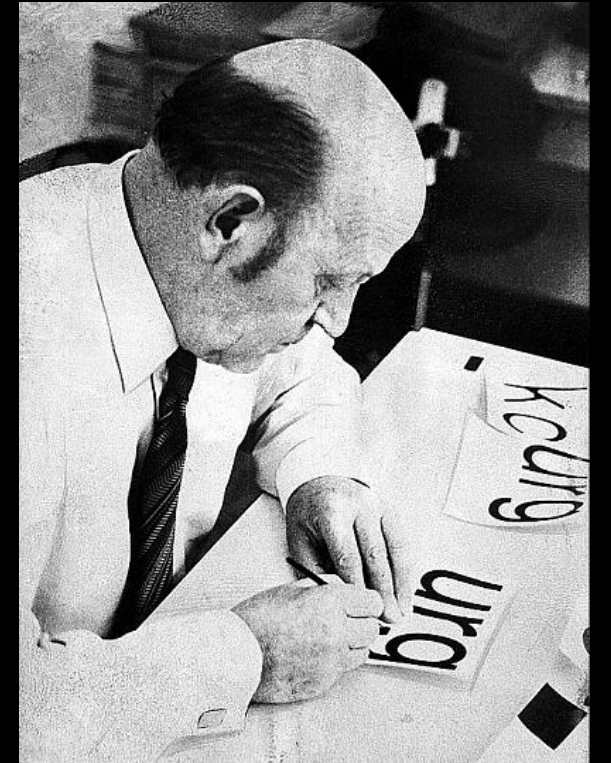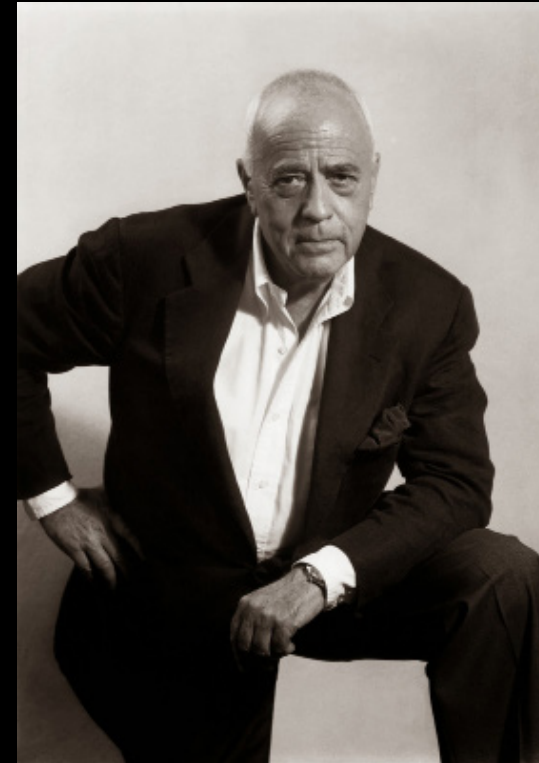
1957

Originally known as Neue Haas Grotesk, this typeface was developed by Max Miedinger and Eduard Hoffmann of the Haas Typefoundry in Munchenstein, Switzerland in 1957. It was renamed Helvetica (meaning "the Swiss one") a few years later by D. Stempel, the German foundry who had part interest in Haas and also owned German Linotype. The renaming of the font by Stempel and its adaptation to the linotype machine enabled the widespread European popularity of Helvetica. Based on Akzidenz Grotesk, it gave stronger consideration to machine typesetting and had an overall goal of being visually neutral. Helvetica would eventually become the main export of the Swiss Style, redefining corporate and governmental communication around the world. You will notice, however, that no posters in this show feature Helvetica.

Helv etica

61
62

Bold

BOLD

THIN

Aa Bb Cc Dd

Ee Ff Gg Hh

Ii Jj Kk Ll

Mm Nn Oo Pp

Helvetica in use ➙

Helvetica and The NYC Subway System

_____

The New York City Subway System is one of the oldest and most extensive public transportation systems in the world. It began operation in 1904 and currently serves over 5 million riders daily, making it one of the busiest subway systems in the world. The design of the New York City Subway System, including its iconic signage and graphics, has a significant influence on modern graphic design. One of the most recognizable aspects of the subway's visual identity is its use of the font Helvetica. In the late 1960s, the Metropolitan Transportation Authority (MTA) commissioned the design firm Unimark International to create a new visual identity for the subway system. Unimark, in collaboration with graphic designer Massimo Vignelli, chose the font Helvetica for use in the subway's signage and wayfinding systems. Helvetica was a popular choice for graphic design in the 1960s due to its clean, simple, and legible appearance. The font's use in the subway system's signage and maps helped establish it as a modern and timeless design choice.Today, Helvetica is still used extensively in the New York City Subway System's branding and design. In 2018, the MTA announced a new custom font called "Helvetica Neue" that is based on the original Helvetica font but optimized for digital displays and accessibility. Overall, the New York City Subway System's use of the font Helvetica has played a significant role in modern graphic design and is a testament to the importance of typography in creating effective visual communication.

Subway

Greenwich Village West 4 Street Station

(A) (C) (E) (B) (D) (F) (V)

MOVIN' OUT (ANTHONY'S SONG)
THE STRANGER
JUST THE WAY YOU ARE
SCENES FROM AN ITALIAN RESTAURANT

VIENNA
ONLY THE GOOD DIE YOUNG
SHE'S ALWAYS A WOMAN
GET IT RIGHT THE FIRST TIME
EVERYBODY HAS A DREAM

Produced by Phil Ramone
in association with Home Run
Music and Lyrics by Billy Joel

BILLY JOEL THE STRANGER
ALBUM ART

The cover typography uses a light weight of
Helvetica in all caps, shown reversed on a
photograph by Jimw Houghton.

Univers

ADRIAN FRUTIGER

Developed as Royal Grotesk c. 1890 by Ferdinand Theinhardt, the Berthold type foundry in Berlin would rename it Akzidenz Grotesk when it purchased Theinhardt's foundry from the Mommen brothers in 1908. This would become the preferred font of the Zürich School. It is also referred to as Accidenz-Grotesque or, after it had been introduced in the United States and Great Britain in the 1960s, as Standard, and would include slight variations depending on which point size was used. A "grotesk" refers to any sans-serif typeface of the 19th century and beyond, while "akzidenz" translates loosely to "everyday jobbing" (as opposed to book printing).

univers univers univers univers univers

Aa Bb Cc Dd
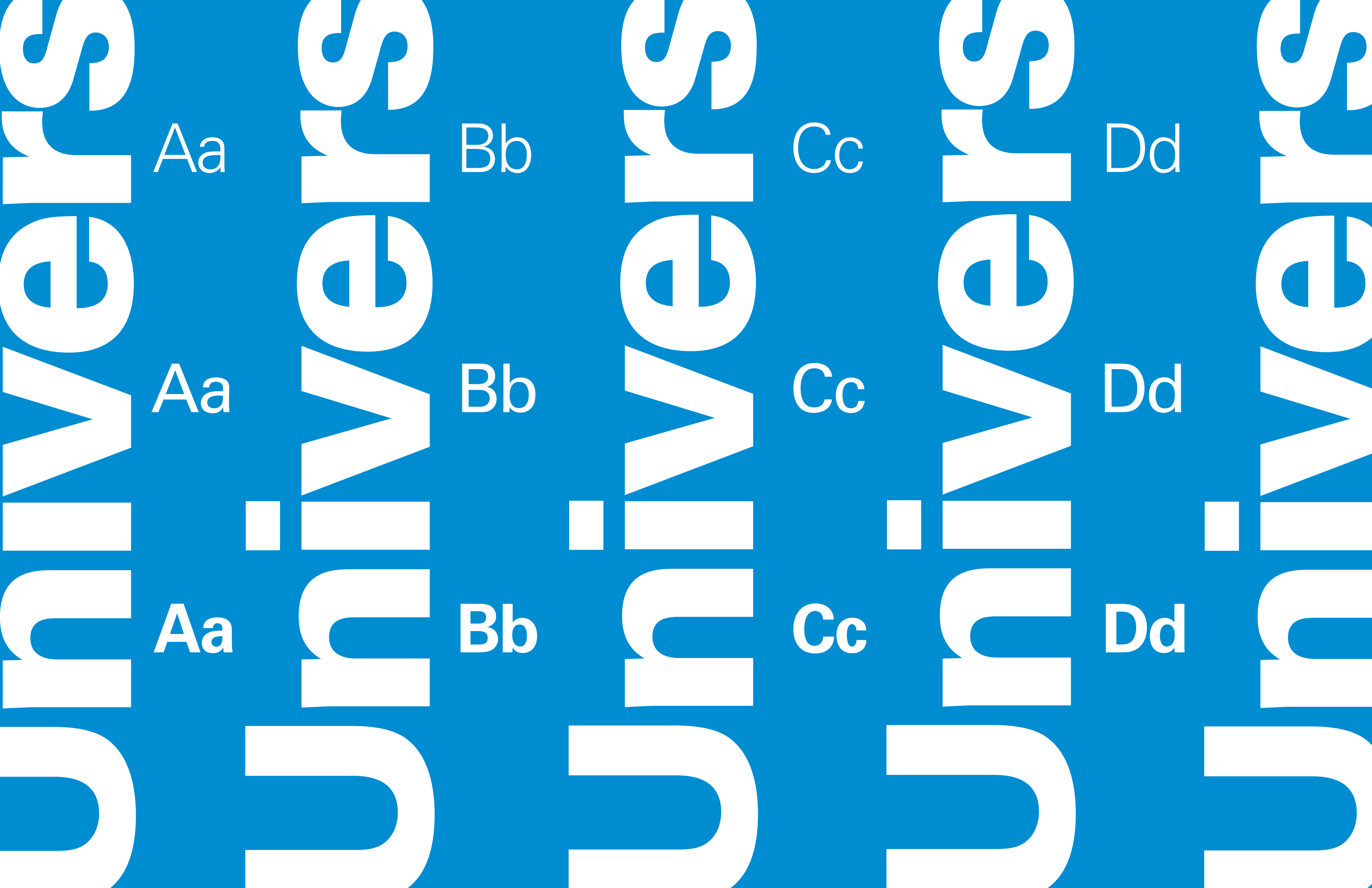
Aa Bb Cc Dd

Aa Bb Cc Dd

75 BLACK

65 BOLD

55 ROMAN

45 LIGHT

Aa Bb Cc Dd

Ee Ff Gg Hh

Ii Jj Kk Ll

Mm Nn Oo Pp

Univers in use →

Univers has become one of the most widely used and recognized typefaces in the world, and has been used by a range of high-profile organizations and brands, including the BBC, IBM, and NASA. Its timeless and versatile design has ensured its enduring popularity, and it remains a popular choice for designers and typographers today.

St.Georgen

8

2

Abtwil

7

ST. GALLEN TRAM SIGNS

Signs at the tram station close to St. Gallen's main railway station. Date and designer unknown. The photos were taken in 2011. I love the weight of the reversed type and the color scheme which is clear, but not glaring.

They must write and rehearse 14 new songs.

THE BEATLES:
GET BACK
DOCUMENTARY

The 3-part docuseries The Beatles: Get Back, directed by Peter Jackson, takes viewers back in time to a pivotal point in the history of the titular band. As the series is mostly made up of 60+ hours of restored footage from 1969, the type system employed by Julian Hills mostly reflects that.

84

**UNIVERS 55 ROMAN IS USED FOR TITLES AND SUBTITLES**

Akzidenz

THIS SPECIMEN IS TYPESET IN AKZIDENZ-GROTESK PRO, A DIGITAL, OPENTYPE VERSION RELEASED BY BERTHOLD TYPES IN 2007.

Grotesk

Developed as Royal Grotesk c. 1890 by Ferdinand Theinhardt, the Berthold type foundry in Berlin would rename it Akzidenz Grotesk when it purchased Theinhardt's foundry from the Mommen brothers in 1908. This would become the preferred font of the Zürich School. It is also referred to as Accidenz-Grotesque or, after it had been introduced in the United States and Great Britain in the 1960s, as Standard, and would include slight variations depending on which point size was used.

HELVETICA
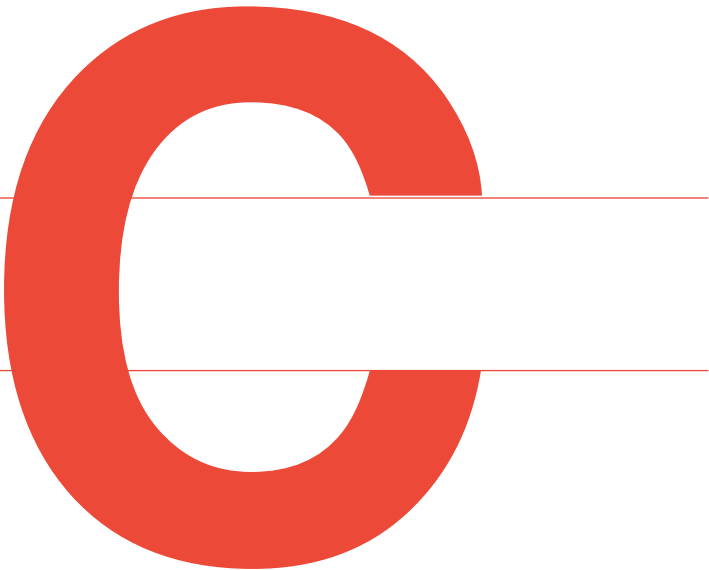
AKZIDENZ GROTESK
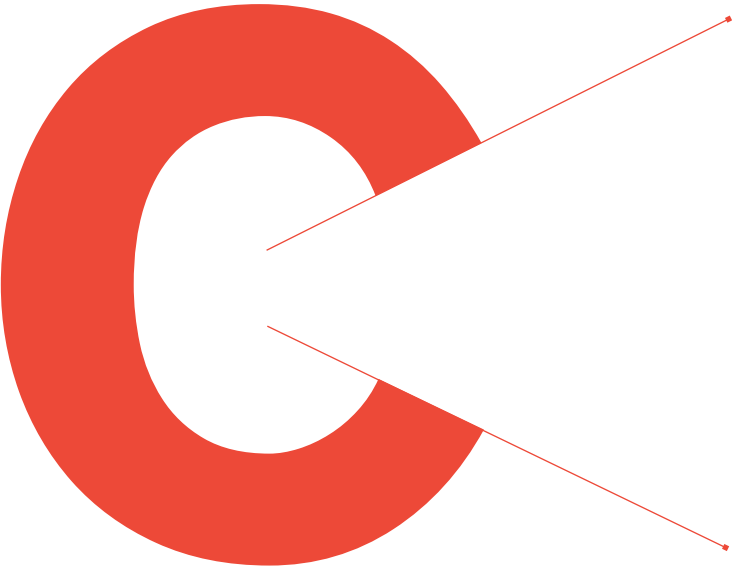
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

abcdefghijklmn
opqrstuvwxyz ( ) & ? !

1234567890 .,:;"'/~

THE RIGHT-ANGLE BAR/SPUR AT THE BASE OF THE UPPERCASE G

2 Schools
1 Style

INTRO

Many of the influential Swiss designers can be divided into two basic schools Basel and Zürich.

The Zürich School of design, on the other hand, is known for its more expressive, artistic, and subjective approach. The school was founded in 1937 by the designer and educator Ernst Keller. The school's philosophy was based on the idea that design should be emotional, individual, and creative. The Zürich School's most notable designer is probably Josef Müller-Brockmann, who was a student and later a teacher at the school. Müller-Brockmann's work is characterized by bold colors, dynamic compositions, and a focus on visual impact. The Zürich School's influence can be seen in many modern designs, especially in the fields of advertising and poster design.

The Basel School of design is known for its use of grid systems, typography, and a minimalist approach. The school was founded in 1919 by the designer and educator Johannes Itten. The school's philosophy was based on the idea that design should be functional, clear, and objective. The Basel School's most notable designer is probably Max Bill, who was a student and later a teacher at the school. Bill's work is characterized by clean lines, geometric shapes, and a focus on form and function. The Basel School's influence can be seen in many modern designs, especially in the fields of graphic design and typography.
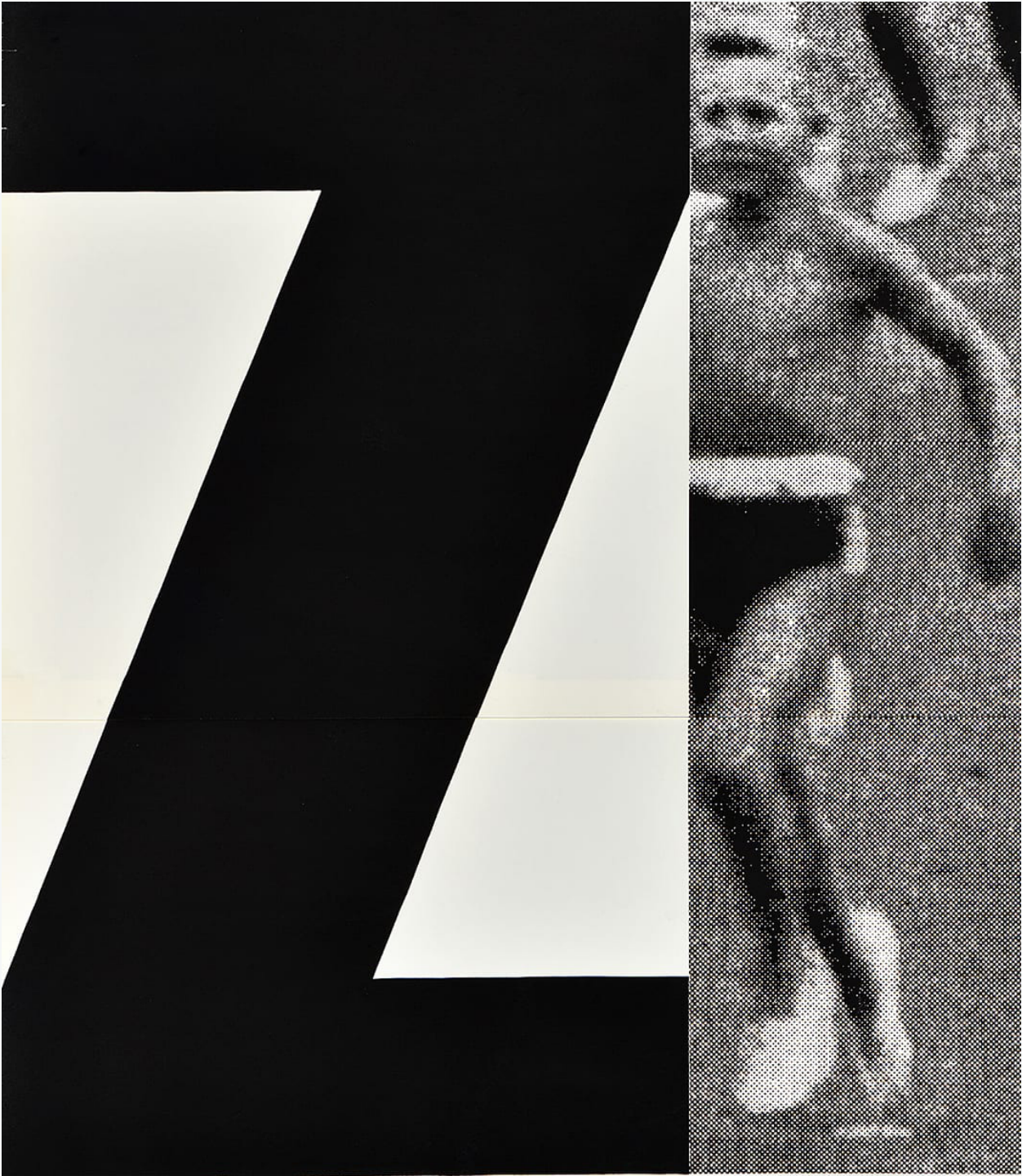
Zürich

Basel

Basel

LOOSER ADHERENCE
TO THE GRID

HIGH CONTRAST
PHOTOGRAPHY

ARTISTICALLY PLACED
LETTERING

EXPERIMENTATION
WITH UNIVERS

BERLIN

99

100

Gewerbemuseum Basel
Ausstellung «die Zeitung»
9. April bis 18. Mai 1958
Geöffnet
werktags 10-12 und 14-18
sonntags 10-12 und 14-17
Eintritt frei

die
Zeitung

BECH
ELECTRONIC
CENTRE
HCT
TR
RE
RO
NIC

Entwurf Gerstner + Kutter. Druck Wassermann AG Basel

Karl Gerstner created a poster for the Swiss furniture manufacturer Horgenglarus in 1955. The poster is a classic example of mid-century Swiss graphic design, characterized by its minimalist composition and bold use of black and white geometric shapes.

auch Du bist liberal

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- STRICT ADHERENCE TO THE GRID

- LESS PHOTOGRAPHY

- MORE RELIANCE ON PROMINENT TEXT

- PREFERENCE FOR AKZIDENZ-GROTES

Zürich

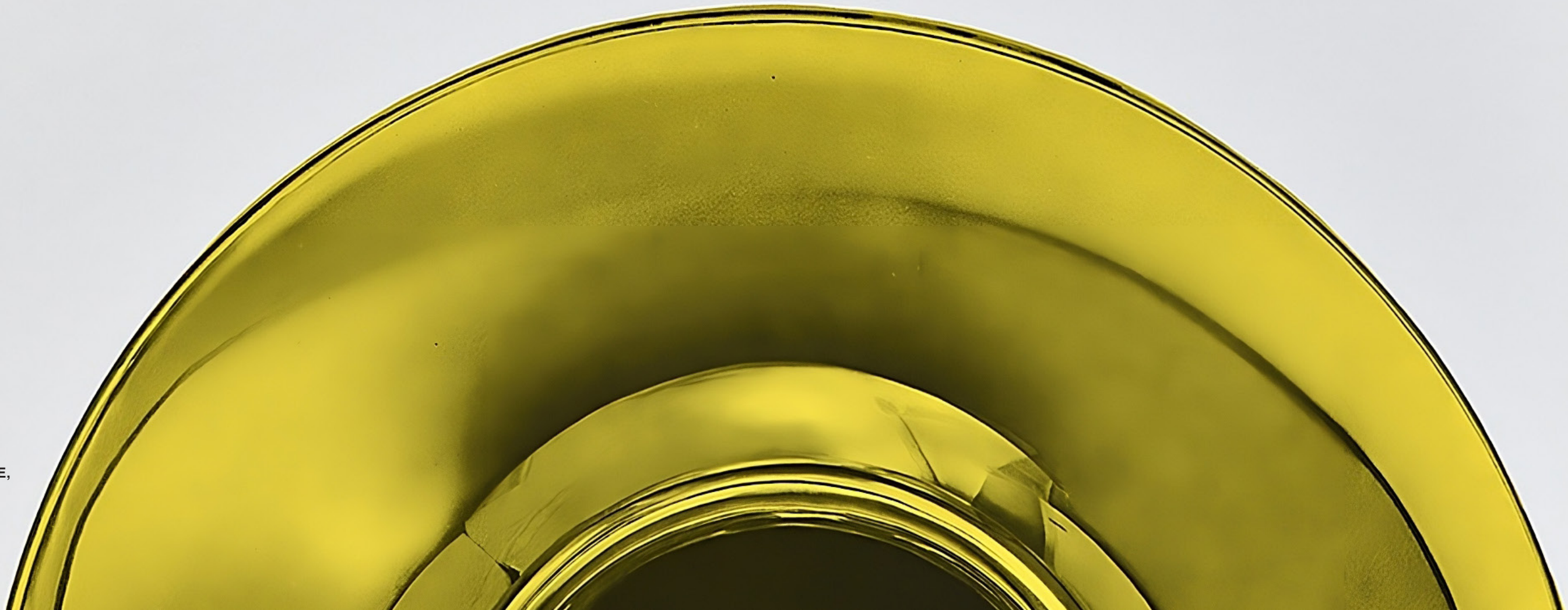# Ausstellung Musikinstrumente
Kunstgewerbemuseum Zürich

Montag   14 — 18 h
Dienstag — Freitag   10 — 12 h, 14 — 18 h
Dienstag und Donnerstag auch 20 — 22 h
Samstag und Sonntag   10 — 12 h, 14 — 17 h

6. Mai — 1. Juli 1962

AUSSTELLUNG MUSIKINSTRUMENTE,
1962 RICHARD PAUL LOHSE

19. volkskonzert der
tonhalle-gesellschaft
zürich
dienstag, 5. mai 1959
20.15 uhr
tonhalle großer saal

musica viva   leitung
hans rosbaud
solist
wolfgang marschner

anton von webern
sechs orchester-
stücke, op. 6
arnold schönberg
violinkonzert op. 36
alban berg
drei orchesterstücke
op. 6

karten zu fr. 1.- 2.- 3.-
tonhalle, hug, jecklin,
kuoni, genossen-
schaftsbuchhandlung

entwurf j. müller-brockmann druck city-druck ag

AUCH DU BIST LIBERAL, KARL GERSTNER 1959

Zürich

Basel

JOSEF MÜLLER-BROCKMANN	EMIL RUDER
RICHARD PAUL LOHSE	HERMANN EIDENBENZ
ERNST HIESTAND	ARMIN HOFMANN
HANS NEUBURG	KARL GERSTNER
CARLO VIVARELLI	FRIDOLIN MÜLLER
NELLY RUDIN	ROBERT BÜCHLER
GOTTFRIED HONEGGER	RUTH PFALZBERGER ENZACHT
ALDO CALABRESI	MARKUS KUTTER
ROSMARIE TISSI	

The Zürich and Basel camps of Swiss design can both be traced back to a single man: Ernst Keller. Teaching at the Kunstgewerbeschule from 1918–56, he is often referred to as the Father of Swiss Style, having directly trained most of the key players who would go on to define this movement. While he did not explicitly promote the use of a grid system, his teaching methods put communication first, focusing on typography over illustration. At the same time, postwar Zürich was a hotbed of

artistic activity: Bauhaus students like Max Bill promoted Concrete art that, like De Stijl and Constructivism, emphasized abstract geometry, while Jan Tschichold's highly praised 1928 publication The New Typography glorified asymmetry and photomontage in graphic communication. These landmark influences put some of Keller's students in the perfect position to develop a specific design tool that stressed clarity and communication over all else: the flexible grid.